A COMPARISON AND ANALYSIS OF THEORY AND PRACTICE IN REGARD TO INNER-CITY ART PROGRAMS

An abstract of a Thesis Project by
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The problem. A. Numerous articles and theoretical essays have been written since 1965 regarding art programs for inner-city populations. B. Funds from various agencies have been alloted for art programs in large cities. In public school settings and outside of the public school domain art programs have been implemented.

Although single program outcomes appear in literature, no major compilation of data has been made, which provides insight or an overview of the entire scope of art programming within a given location or comparing art programming of one city to another.

Procedure. Correspondence was made to cities selected for this study as well as to Federal and state institutions for information regarding art programs and curricula.

Findings. The findings are based on responses to two questions:

1. How do art programs in the Des Moines area compare with art programs that exist in some major cities across the U.S.?

2. Based upon research and recent literature, do art programs in the Des Moines area and across the country meet the needs of inner-city children?

It was found that art programs in Des Moines do compare favorably with inner-city programs in some major cities. It also was found that most art programs in Des Moines and other major cities, have a distinct weakness in meeting the needs of inner-city children.

Conclusion. It was concluded that the strengths of art programs warrant some merit, but the weaknesses, based upon a lack of change, present a cause for major concern.

Recommendations. Three alternatives were recommended: (1) the establishment of a Black Art and Culture Center in Des Moines, Iowa, (2) the adoption of an Art Action Center in the Des Moines Public Schools, and (3) the development in the Des Moines inner-city schools of a new approach to teaching inner-city children through a coordinated art curriculum.

A COMPARISON AND ANALYSIS OF THEORY AND PRACTICE IN REGARD TO INNER-CITY ART PROGRAMS

A Thesis

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by

Floyd L. Shepherd

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Chapter 1

INTRODUCTION

Based on pertinent literature in the art area, some major cities across the U.S., have initiated out-of-school art programs designed to meet the needs of inner-city children. As examples, Studio Watts, in Los Angeles, The New Thing Art and Architecture Center in Washington, D.C., Dusable Museum of Afro-American Art and History in Chicago, and the Harlem School of the Arts in New York City, make an effort to give the minority child a sense of historical pride, a knowledge of the roots of his own culture, and something with which he can build confidence in his own worth and ability. By encouraging active participation of neighborhood youth in activities, these centers offer young people a chance to discover their esthetic and creative abilities and to develop skills and discipline in chosen arts and crafts.

In the case of the inner-city schools, some people intimately involved in inner-city art programs have suggested that their art programs are contrary to out-of-school art programs. Some artists working in the schools have expressed considerable doubt that much can be done in urban schools until the neighborhoods take control. They have witnessed their own innovation become watered down to variations of simple art activities, and innovative ideas in the areas of

film production and live productions give way to censorship by the school board.[1]

On the other hand, there are those that feel that some art programs in the inner-city schools are quite innovative, and have had a measurable degree of success. A program implemented at Lincoln Elementary School in Pasadena, California, is a fine example of what can be done with federal funds provided for inner-city schools. It has been so identified by the criteria established within Title I, of the Elementary and Secondary Education Act of 1965. This program is based on the purpose of improving the self-image of all students. It is also dedicated to expanding the cultural horizon in relation to the arts, and getting involved with the community.[2]

Another school district in Rochester, New York, which came into existence under the same education act of 1965, has instituted Art Action Centers to help culturally different students who were finding difficulties in their academic areas of education due to lack of reading skills.

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[1]Don Bushnell, "Black Art For Black Youth," Education in America a Monthly Supplement, Sponsored by the Charles F. Kettering Foundation Correspondence Education Editor, Saturday Review, 380 Madison Ave., New York, N.Y., 10017, p. 45.

[2]Stanley Madeja, "Exemplary Programs in Art Education," Published May 1969, by National Art Education Association, p. 60.

Many of those students manifested their difficulties by exhibiting anti-social tendencies such as sulliness, refusal to speak, fighting, cutting classes, and poor attendance. The Art Action Centers are located in six inner-city schools, and, provide a facility for three-dimensional art only.[1]

Statement of Problem and Rationale

Numerous articles and theoretical essays have been written since 1965 regarding art programs for inner-city populations. Funds from various agencies have been allocated for art programs in large cities. In public school settings and outside of the public school domain, art programs have been implemented.

Although single program outcomes appear in literature, no major compilation of data has been made which provides insights or an overview of the entire scope of art programming of one city or comparing programming of one city to that of another city.

The purpose of this study is to overview the variety and extensiveness of inner-city art programs in ten major cities in the U.S. This will include both in-school and out-of-school endeavors and encompass Federal, state, and local programs.

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[1]Madeja, p. 70.

Procedures

This study is one of a descriptive nature and all findings are related to existing literature relative to inner-city art programs. Correspondence was made to cities selected for this study, as well as to Federal and state institutions for information regarding art programs and curricula.

The ten cities chosen for this study were New York, Chicago, Los Angeles, Washington, D.C.; Sacramento, California; Springfield, Illinois; Albany, New York; Des Moines, Iowa; Tallahassee, Florida; and Reston, Virginia. These cities were chosen because of special inner-city problems or because they were the locations for agencies involved with programs for the arts.

Correspondence was made to the school system of each city (Supervisor of the Art Department) and to other agencies such as the Public Parks Department and Fine Art Committee. An appeal also was made to the State Departments of Public Instruction in Sacramento, California; Springfield, Illinois; Albany, New York; and Des Moines, Iowa. The State Department of Education in Tallahassee, Florida, was chosen as a reference because of the statewide Arts Alliance Program in Florida.

Information concerning Federal programs was sought from the National Endowment of the Arts, Washington, D.C., and John Mahlmann, Executive Director of the National Art

Education located in Reston, Virginia.

This research is to take the form of a comparative analysis between inner-city art programs in ten major cities and is restricted to inner-city art populations only. Its purpose is not just to compare one art program with another, but to ascertain what is happening in the inner-cities in relation to art programs. Other objectives were to find out whether these programs are meeting the needs of inner-city children and whether inner-city art programs in the Des Moines area are keeping abreast with similar programs in other cities.

Importance of Study

The importance of this study is to establish information that will be helpful in satisfying the needs of inner-city children. Also this study is needed to define the importance of Afro-American culture in light of the melting pot theory, the rhetoric of assimilation that denies or ignores the existence of minority cultures. The people for whom assimilation worked were Europeans. An Italian immigrant, for example, could depend upon his family, or the Italo-American Club, or other Italo-American institutions until he felt secure enough to slip into the American mainstream. But the melting pot theory has no validity for Black people who are former slaves and are poor through historical accident. Nor does it apply to Mexican-Americans, who originally came over the border to obtain work, nor to

Puerto Ricans, nor to American Indians, who are essentially captives of war, nor to orientals. These are highly visible minority groups who have to survive in a society that is basically white.[1]

Definition of Terms

1. Inner-City - An area of the city with a high concentration of minority populations (particularly Blacks) which are often economically disadvantaged.
2. Black Awareness - An awareness of the cultural potential of the inner-city in relation to the arts. Recognition and awareness of Black art and Black artists past and present, and the contribution they have made to society.
3. Community Art Programs - Art programs that are developed in community centers outside the context of the public schools.
4. Culturally Disadvantaged - People of different ethnic groups whose culture is different from the cultural norms of the middle to upper-middle class socio-economic levels.
5. Sub-Culture - A group of people retaining an identity other than the mainstream culture of a society. In this paper such a term refers to people of the inner-cities who have sub-standard living conditions.

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[1]Bushnell, p. 47.

The remainder of this report is divided into three chapters. Chapter Two is devoted to discussing related literature relative to art programs and problems in the inner-cities. Chapter Three describes the research method used to gather information, and gives the results through an analysis of the data. In Chapter Four, the findings are summarized, conclusions and recommendations are made, and implications for further research are drawn by the writer, concerning a need for new approaches to art programming in the inner-city.

Chapter 2

REVIEW OF RELATED LITERATURE

REVIEW OF RESEARCH

Public school art education occurs as a by-product of a culture's estimation of the value of art itself. The challenge to public school eduation within the inner-cities is too great to be considered here. However, art educators face a realistic problem when they attempt to design curricula to meet the needs of students. Needs, as perceived by students, are shaped by community power groups which differ in their estimate of the aesthetic or immediate practical value of art.[1] The ideas expressed in Symposium 28, reprinted at the time of the "Harlem on My Mind" exhibition at the New York City Metropolitan Art Museum, reflect some varying viewpoints among those of the black community who value art highly. A summary of many discerning comments made, may contribute to an explanation of the role of the visual arts in the black inner-city communities.

1. The black artist is unknown in the black community.
2. The visual arts, painting and sculpture, are rarely exhibited in the black community.

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[1]Symposium, "The Black Artist in America," The Metropolitan Museum of Art Bulletin, Volume 27, No. 5, January 1969, p. 245. Romare Bearden (Moderator), Sam Gilliam, Jr., Richard Hunt, Jacob Lawrence, Tom Lloyd, William Williams, Hale Woodruff.

3. Location of facilities where young people or artist-in-residence could come and work in art, have rarely existed.

4. Many black artists were working in the 20's and 30's, but most remained unrecognized because there was no "audience" for them in the white community, nor did such an "audience" exist in the black community even though some feel that every black man has certain sensibilities and sensitivities--a total experience or an essence--that comes out and can be detected in art forms. Writer, Frank Conroy was speaking of this problem when he concluded that black people have responded to misery by creating a fantasy as powerful as the pain of their experience.[1]

5. Young black children are not exposed to the art of museums. It is not a customary practice for young black mothers to go to the art museum with their children.

6. Scholarships in the black world have been devoted to the social movement. Black writers are known, but scholarships are particularly lacking in regard to the visual arts.

7. Renewal of communication between black artists within

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[1]Frank Conroy, "Salvation Art," Metropolitan Museum of Art Bulletin, Volume 27, No. 5, January 1969, p. 270.

cities and between cities is needed. Several vital groups of this nature existed during the 1930's. Such communication could lend to organization in bringing the work of black artists to the schools, in establishing traveling exhibits of black art, and in showing black art at community museums.

8. Some feel that integration and communication between black artists within cities is not needed. They feel that being separate and producing black art may be the answer. However, the compelling need of some black artists to produce an identifiable black art to which blacks can relate that creates positive self-identity, is opposed by black artists who feel that getting hung up in social conditions results in rhetoric.

In the article "Black Artist in a White World," Patricia Coffin describes the work of Daniel LaRue as "brilliantly painted," "Enameled Wood Sculptures", "Large Metal Construction," and (formerly) "Expression of Black Construction."[1] However, none of these physical characteristics or the expression of social injustice can be contributed to the black race of the artist. These terms could describe any number of works by artists of diverse cultural origins. In

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[1]Patricia Coffin, "Black Artist in a White World," Look Magazine, Volume 33, No. 7, January 7, 1969, p. 16.

short, it may be said that LaRue typified the Afro-American artist who is more "artist" than African or American.

In a recent panel discussion devoted to the topic, "Preparation for Teaching Art in the Inner City," Harold Bradley indicated that black history in the U.S. had been written via the arts, but constituted as much mythology as factual data. So it seems that the picture created partly via the arts may need to be reexamined.

The mass media of television, magazines, newspapers, and recent literary works are presenting more specific pictures of the inner-city but categorically can not be called "black," although persons who have varying proportions of African blood do dominate these areas.[1]

Black children should not be referred to as "disadvantaged," ignoring the richness of people confronting and relating to each other because of compact living. It cannot be assumed that children from these areas are deprived of experience about which they can communicate in art unless "experiences" is defined narrowly as those things a child who is in the mainstream of American art is apt to encounter. The population of the inner-city is maintained primarily because of prejudice, and the inhabitants' poverty and an

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[1]Harold Bradley, "Participation in Panel Discussion," Preparation for Teaching Art in the Inner-City (Dekalb, Illinois: Northern Illinois University Media Production Department, February 24, 1969).

accompanying fear of the unknown--of change in the accustomed patterns of life. But it cannot be assumed that the visual environment is "poor" because economic conditions are poor. Look-alike suburbia often is more deprived of visual complexity and variation.[1]

However, Eisner in his special study of the developmental drawing characteristics of the so-called culturally disadvantaged found this to be quite the contrary. He found that an advantaged (middle income level) group of children achieved a higher degree of spacial development than disadvantaged (low income level) children in all four (1, 3, 5, and 7) grade levels studied. The drawing scores, which correlated with reading vocabulary scores at the fifth and seventh grade levels, showed greatest variance between advantaged and disadvantaged groups at grade one, gradually diminishing with increased age.[2]

Kinds of interest, experience, and values of economically and socially disadvantaged children were surveyed and summarized in 1965 by McFee. She found that: (1) Most students spend their leisure time passively talking or watching T.V. or movies; (2) Few students gave any indication that

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[1]Bradley, loc. cit.

[2]Elliot Eisner, A Comparison of the Developmental Drawing Characteristics of Culturally Advantaged and Disadvantaged Children (California: Stanford University, 1966, Ed 015 783), pp. 18-19.

they were aware of why they were in school; (3) pertaining to values, 60 percent checked "Be Happy," "Work Hard," "Use Your Head," "Help Others;" approximately half checked, "Do What the Family Wants," "Work When it is Quiet,""Use your Feelings," and "Enjoy Life;" least valued was "Working When it's Noisy," (which is understandable considering the difficulties presented by compact living conditions); (4) Few students saw art as related to beauty or design, rather, the production of pictures was viewed as "fun;" and (5) Common responses to what is beautiful were unqualified, non-described categories of nature.[1]

Various movements such as the Harlem Cultural Council, Spirited Voices for Community Run Schools, and Leaders of Revitalized Inner-city Art Museums, speak clearly about black persons in the inner-city who want to bring about an awareness of art as part of culture of the inner-city.

Community Art Centers thus becomes a prime vehicle in bringing black awareness of art into the inner-city. At the same time, by the active participation of neighborhood youth in the centers' activities, they offer young people a chance to discover their esthetic and creative abilities and to develop skills and discipline in chosen arts and crafts.

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[1]June K. McFee, Art for the Economically and Socially Deprived in Hastie W. Reid Education, Art Education 64th Yearbook of the National Society for the Study of Education, Part II (Chicago, Illinois: National Society for the Study of Education, 1965), p.153.

All this is in stark contrast to the passiveness of most public school art programs which rely mainly on exposure to or production of someone else's creations. During the 1967-69 period, the major city school districts were the recipients of federal grants for improving art education in the urban schools. But federal funds destined for these schools were given over to "enrichment" experiences and used primarily to purchase tickets for students to attend professional theater or to import artist and groups for one time performances providing a minimum of exposure and little opportunity for individual creativity or direct involvement.

A great majority of the city school districts are guilty of misspending federal funds on compensatory enrichment programs that ignore the rich cultural heritage of the urban sub-cultures and the interest of minority youth. Only a fraction of funding was given over to artists-in-residence or culturally relevant programming.[1]

The first principle of education for the children of the rural and urban poor is to look at them as possessors of different advantages rather than being cultural paupers. The dominant principles of art education for these children is to recognize the merits of the aesthetic experience they

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[1]Don Bushnell, "Black Art for Black Youth," Education in America A Monthly Supplement, Sponsored by Charles F. Kettering Foundation Correspondence Editor, Saturday Review, 380 Madison Ave., New York, N.Y., 10017, p. 45.

already have had and are having. To approach culturally different children in any other way is to demean and offend them and may lead to a greater chance of failure in any efforts to achieve success.[1]

There are others who feel that too much concern is shown for one's culture. Read, in his book "The Hell With Culture," feels that the first recorded use of the word culture in its modern sense was in 1510, just when capitalism began. It was the time of the Revival of Learning and the Renaissance. Those two movements signify the very essence of culture for all educated people. But it was not until the beginning of the Nineteenth Century, the period of the Industrial Revolution, that culture finally became divorced from work. So long as people made things by hand, certain traditional ways of making them persisted and were good. It was only when things began to be made by machines that the traditions inherent, as it were, in the minds and muscles of the handworker finally disappeared. Read also states that the first important point to make is that culture in a natural society will not be a separate and distinguishable thing--a body of learning that can be put into books and museums and absorbed in your spare time. Just because it will not exist as a separate entity, it would be better to stop

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[1]Vincent Lanier, "Art and the Disadvantaged Art Education," Journal of the National Art Education Association, Volume 23, No. 9, December 1970, p. 7.

using the word culture; we shall not need it in the future and it will only confuse the present issue.[1]

A two-year national survey of the community arts movement and art education in the ghetto (The Arts, Education and the Urban Sub-Culture), available from the Communication Foundation, 2020 Alameda Padre Serra, Santa Barbara, California, 93103, supported by a grant from the humanities and arts program of the U.S. Office of Education, arrived at the firm conclusion that the most relevant art education available to the minority student today is to be found in the alternative non-public schools of the inner-city.

From visits to more than one hundred community art centers (including 46 ethnic art projects) and a comparative study of the compensatory arts programs of thirty major city school districts, the researchers found that community programs serve the indigenous student populations better in every regard except one: numbers enrolled.[2]

Art education is being pushed toward improvement by these various out-of-school endeavors. Their success, in even a limited way, can contribute significantly to creating the "want" which makes the "should include art" a moot point.

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[1]Herbert Read, The Hell With Culture (First Schocken Paperback Edition, 1964), pp. 11-13.

[2]Bushnell, p. 44.

Only time will tell what emphasis on the purpose of art, if any, will be effected in the inner-city schools.

Silverman found that art experiences contributed to a significant improvement in ability to make rapid visual discriminations by disadvantaged seventh grade students. Also, more improvement was made by lower socio-economic students. Spatial orientation and vocabulary were improved by the experimental art experience where teachers had (1) information about the disadvantaged and the structure of art, and (2) a variety of teaching media, a special textbook, two and three dimensional reproductions, and other teaching aids. Other benefits, such as mature reaction to stress and more favorable attitudes of boys to rules, were affected by various interactions of the variables.[1]

In discussing this topic Porter emphasized the importance of the consistent attitude of the teacher. "I am here because I have something to give--to teach. I see these students as human beings. All kinds of human beings."[2] The structure of the art learning sequence is the introduction of concepts so that the child is motivated by the kinds of

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[1]Ronald H. Silverman, "Developing and Evaluating Art Curricula Specifically Designed for Disadvantaged Youth," N.A.E.A. Conference Paper, April 12, 1969, p. 68.

[2]Grace Hampton Porter, Participation in Panel Discussion Preparation for Teaching Art in the Inner-City, DeKalb, Illinois: Northern Illinois University Media Production Department, February 24, 1969.

experiences and successes he has had. The teacher cannot do this without being familiar with aspects of the experience of the student and must accept the visual statement which derives from student values and experiences as valid. It is the same in any teaching situation. Pre-conceived ideas of outcomes or dictated interpretations the child should make to the teachers' questions do not fit into a classroom atmosphere which pretends to value divergent thinking, individuality, and creative production. The book, "The Me Nobody Knows", by Stephen M. Joseph, provides evidence from one situation in language arts of how children will produce meaningful, personal, creative expressions when encouraged to do so.[1]

McFee suggests helping students learn about art by beginning with what is familiar to them and using art to communicate about themselves, their clothing, homes and environment, pointing out the visual elements and principles which operate around them.[2] This analyzing approach leads naturally to the possibility of creating a new synthesis or ordering by manipulating the available forms. A feeling of the worthiness of each individual's personal view of reality is vital and basic to having the tools, skills and materials

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[1]Stephen M. Joseph, The Me Nobody Knows (New York: Avon Books, 1969).

[2]McFee, p.174.

to carry out an idea.

Presenting the art lesson in terminology that is not distracting or different from what is understood by the student group is important. One can insure better communication between teacher and pupils by having students give instructions back to the teacher in any of various ways. Also, not only is it meaningful for the teacher to recognize successes, but to show that honesty on his part is important to students and the attitudes they are formulating. Again, a teacher who respects students as individuals entitled to their own set of experiences and values, will maintain a sensitive knowledge about those current trends, historical and cultural influences, and common experiences that contribute to the students identity.[1]

Adequate time in the art classroom is necessary to allow for an incubation period for cognitive associations to be made and for creative responses to emerge. Kozal maintains that haste, hurry and fear on the part of children compels teachers to say that the children are not telling the truth, and adds up to assumptions of guilt on the part of teachers.[2]

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[1]Johnathan Kozal, "Halls of Darkness: In Ghetto Schools," Harvard Education Review, and "Death at an Early Age," (Boston: Houghton Mifflin Company, 1967), p. 147.

[2]Kozal, p. 148.

Silverman reported, from his study aimed at developing and evaluating art curricula designed for disadvantaged youth, that depth instruction was significantly related to developing aptitudes for spatial orientation and formulating concepts. Having a sound plan of what teachers intended to teach was important, but a teacher's reliance on materials which have been prepared by others does not contribute to increase in spatial visualization.[1]

In presenting the accomplishments of the teacher corps approach to the poverty school, Heussentan suggests several factors that met with success: (1) the dominance of three-dimensional and craft-oriented projects in order to produce a concrete project; (2) resource persons who could be viewed as being racially or ethnically similar to the students; and (3) tutorial programs and arts and crafts becoming part of after-school involvement in the community.[2]

Most existing visual arts research regarding the inner-city leads to suggestions about how the teacher should operate rather than description of the children themselves or of common characteristics of their art work. Armstrong stated

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[1]Silverman, loc. cit.

[2]Frances K. Heussentan, "Esthetics and Ghetto," A Brief Report on Two Years with National Teacher Corp Intern in Los Angeles and Tulare Counties, California (unpublished paper presented at the National Art Education Association Conference, New York City, April 2, 1969).

that teachers can structure art learning situations which encourage black students to capitalize on their identified strengths. Research studies reported have found differing cognitive, perceptual, and drawing development in the type of child commonly found in the inner-city school--lower socio-economic class and Black--and this in turn, suggests needed emphases and methods in art curricular development.[1]

Although most research evidence does not justify isolating and describing any category of art for minority students, there are art programs in existence designed specifically for minority or culturally different youth, that have had a measurable degree of success.

LINCOLN ELEMENTARY SCHOOL

A program implemented at Lincoln Elementary School in Pasadena, California, is a fine example of what can be done with Federal funds in inner-city schools. Lincoln Elementary School is one of three schools in the target area of Pasadena, California. It has been so identified by the criteria established by Title I, of the Elementary and Secondary Education Act of 1965. Following the guidelines established by the recommendation of the superintendent it was decided to

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[1]Carmen Armstrong, "Black Inner-City Child Art: A Phantom Concept," Art Education Journal of the National Art Education Association, Volume 23, No. 5, May 1970, p. 34.

use Federal funds for intensified experimental programs in the three selected schools rather than scatter them thinly over the entire district.

Lincoln, as a demonstration school, has placed an emphasis upon outstanding leadership and master teaching. The consultant has worked with teachers to develop skills in the techniques of accepting the art work of children. Instruction and guidance through workshops have been provided for student teachers and supportive staff.

The art program at Lincoln Elementary School was developed around philosophical goals that would help to: (1) Improve the self-image of all students, particularly those with extreme needs, through creative art experiences in which the student achieves a feeling of personal accomplishment; (2) Create an atmosphere that would improve attitudes toward authority as well as the peer groups; (3) Increase expectations of success in school and create a more positive feeling toward school; (4) Expand the cultural horizon related to the arts; (5) Raise the level of education aspiration; and (6) Include students from every part of the community. The last student goal is the integrated segment of the intergroup education program at Lincoln Elementary School.

The Lincoln Elementary Art Center was designed to include the following philosophical goals for the community: (1) to promote positive relationships between the parents and school personnel; (2) to serve as a resource for community

activities in the arts; (3) to aid character-building organizations and after school groups; (4) to plan and produce integrated programs; (5) to help parents develop a more positive understanding of the school and its resources; and (6) to help parents and staff become aware of community resources.

In discussing the organization and implementation of the Lincoln Elementary School program the physical description of the art center should be noted. It was created by constructing a laboratory within what was once part of the school auditorium. This placed the art center adjacent to the main hallway and opposite the entrance of the school. The walls in the halls were provided with display boards, and a special art display case was installed. Thus, the art center becomes a vital and colorful focal point in the school.

The art center is organized to provide a rich and varied program of activities. The equipment includes both hand and power tools. Provisions are made for drawing, painting, and a wide range of craft experiences, including wood and clay materials.

The art center accommodates from 30 to 36 students and functions as an integral part of the total school program. Teachers are encouraged to bring their classes to the art center and to participate with the students. They may bring their entire class or send small groups; however, they must have signed for the time slot. A monthly schedule is

posted which identifies student and classroom needs, including media and materials. This gives some flexibility and allows the art consultant time to prepare special materials and lessons.

Each teacher has a storage space (12" x 24" x 36"). Wet paintings may stay in the art room. After drying, the teacher aide places them in the teachers' storage area. Student art work is displayed in a variety of ways. Some is used within the classroom for the purpose of enrichment and beautification but large numbers of art work are featured in special displays throughout the school. This is one of the means used to help improve the self-image of students. Selected smaller groups of art projects are exhibited by various community organizations. Such exhibits are very important for public relations and for helping interpret the school program.

The art center at Lincoln Elementary School functions for the total school. It encourages teachers to experiment and to use materials that may be difficult to control in a regular classroom. Every classroom is encouraged to use the facility according to its particular needs. Children with behavior problems benefit by using the resource room in small numbers.

It was suggested by the planners of the Lincoln experimental program that a report describing the Lincoln experiment be adopted by the entire educational staff of the

Pasadena City Schools. Since some of the goals of Lincoln were dependent upon inter-school relationships, understanding and cooperation between principals were essential. Another contributing factor for success has been the enthusiastic support of the central supervisory staff. Coordinators and consultants alike have made a variety of unique and significant contributions to both students and teachers at Lincoln Elementary School.

The Pasadena Board of Education has a commitment to the concept of superior education. The Lincoln experiment is a vital part of a larger search for better education for all students. The wisdom of the board of education in spending available Federal funds within a few target schools has made possible more significant experimentation. One may anticipate and hope for important changes in other schools as a result of the Lincoln Program.[1]

ROCHESTER, NEW YORK

The school district in Rochester, New York, instituted art action centers to help culturally different students who were finding difficulties in their academic areas of education due to a lack of reading skills. Many of these students manifested their difficulties by exhibiting anti-social

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[1]Stanley Madeja, "Exemplary Programs in Art Education," Published by National Art Education Association, May 1969, p. 63.

tendencies such as sulliness, refusal to speak, fighting, cutting classes and poor attendance. The centers were planned so that youngsters might have a means of communication and expression in the school other than those emphasizing verbal skills or reading. It was hoped that by introducing a program which involved the use of tools and interacting materials, the youngsters would have a chance to work out their frustrations by hammering, pounding, and performing in an activity which would be socially acceptable. Students with marked creative ability also were encouraged to participate in the program as well as those who needed social adjustments.

The art action centers are located in six inner-city schools and in one parochial school. Each center is equipped with kilns, pottery wheels (both electric and non-electric), and necessary tools and equipment for various forms of sculpture. There are no facilities for two-dimensional expression, which is a distinct departure from the usual art program. Each student is encouraged to choose his own area of expression and materials with which to work. The one fast rule that exists in the art action centers is that the youngster make all decisions himself. In other words, each child is encouraged to work as an artist does, independently.

Classes are kept to a maximum of 12 students, with the average class size being 10 students. Scheduling varies from school and within each school. Some students come to the

studio for one hour each day, some for three hours once a week, and some for an hour, two or three times a week, and combinations of various schedules. In some schools, arrangements are made so that a student who becomes troublesome or restless in class may be sent into the center for a period of time. The centers are in operation during the regular school day.

While films, lectures, and demonstrations are presented at regular intervals, these activities never are followed by a "unit" of work in that particular area with each student doing a problem related to it, as happens in most art programs. Some return to their weaving, some to sculpture, some to ceramics, etc.

The success of the program has been phenomenal, according to sources close to the program. One principal describes the outcome as "truly miraculous." One youngster moved from the lowest level in his class to the highest during the one year he participated in the program. All teachers within the center report a minimum of disciplinary problems--some report none.

Extensive research has been done in regard to the program. Classroom teachers, who were not very enthusiastic about the program originally, report that 45 percent of the students have improved in their creative thinking and expression in academic areas. Attendance in school has improved. Some youngsters come to school early in order to work in the

centers, remain during lunch hour, or come in after school. A research project is currently underway to determine the difference in improvement in reading among art action center students as compared to regular classroom students. College professors of sculpture and ceramics also are evaluating this program to ascertain the involvement of the students and the quality of work.

Commissioner Howe (A Chance for Change, U.S. Department of Health, Education and Welfare, Washington, D.C.) stated that "the accent on the fine arts as part of Rochester's massive Title I program is concentrated in the art action centers...of all Title I projects, this one costing less than 3 percent of the total allocation, has created the most excitement."[1]

Research seems to conclude that the relevancy of art education in the inner-city schools depends greatly on how a school system chooses to operate. In this chapter, researchers have described art programs and have made assessments concerning the needs of inner-city children. The next chapter will record and describe information gathered from the art program survey that was made. This information will provide a basis for comparing and contrasting different art programs. It will also help to substantiate the feelings and attitudes of the art researchers in this chapter.

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[1]Madeja, p. 70.

Chapter 3

ANALYSIS OF THE DATA

DESCRIPTION OF RESEARCH METHOD

The information for this study has been obtained through a questionnaire survey. All information obtained was analyzed in respect to specific key questions described in Chapter One. A letter accompanied by a short six-item questionnaire was sent to eighteen different agencies. These letters were distributed over ten different cities, which included New York; Chicago; Los Angeles; Washington, D.C.; Sacramento; Springfield, Illinois; Albany, New York; Des Moines; Tallahassee, Florida; and Reston, Virginia.

A reply was received from thirteen agencies. Four of the thirteen agencies could give no information because of a limited staff. Those agencies were the Chicago Public School System; the State Department of Public Instruction, Springfield, Illinois; New York Public School System; and the Iowa Arts Council.

No reply was received from the remaining five agencies, which included the Public Parks Department, New York, New York; Public Parks Department, Los Angeles; Washington, D.C. Public Schools; State Department of Public Instruction, New York; and the National Art Education Association, Reston, Virginia.

Two agencies did not complete the questionnaires

because they were not applicable to their type of system. Those agencies included the California Arts Commission and the National Endowment for the Arts. However, they did send literature that was relevant to the study. The nine agencies which returned information will be listed later in the chapter.

The Des Moines Public Schools (Art Department) was unable to send information in the form of a questionnaire, but did provide some referrals to other programs within the system which was helpful. Those programs included, the Career Education Program, the Douglass Learning Center, King Elementary School (Artist-in-Residence), and Edmunds Elementary School. Information also was received from the Des Moines Art Center about educational involvements, including specific programs in conjunction with the Des Moines Public Schools. The double mailing and time allotted for returns encompassed 20 weeks.

RESULTS

The following information will be listed in the form of a table, describing the results received from the questionnaires. All information will be presented by first listing out-of-school programs, and then the in-school art programs. Along with the table, an individual description of each art program by agency and by city will be made based on literature available.

TABLE I

OUT-OF-SCHOOL ART PROGRAMS

City	Agency and Art Program Title	†Funding Source					*Leadership			Participation by Age					
		F	S	L	P	PP	T-TA	P	LV	3-5	6-12	13-15	16-18	18	Over 18
Chicago	Recreation Commission, Mt. Green Park														
	Children's Art			X			X				40				
	Basic Art Drawing-Composition Values			X			X							40	
	Intermediate: Values relating to color, pastels			X			X							40	
	Adv. Art Study, Techniques & Mediums, Oil Painting			X			X							40	
	Horner Park Children's Creative Art						X				70				

TABLE I (Continued)

City	Agency and Art Program Title	†Funding Source					*Leadership			Participation by Age					
		F	S	L	P	PP	T-TA	P	LV	3-5	6-12	13-15	16-18	18	Over 18
Chicago (cont.)	With Drawing & Painting Drawing & Painting						X							400	
	Advancing in all Medium														
	Loyola Park Children working with different medium & design			X			X				25				
	Oil Painting, Figures, Crafts			X			X							100	
	Merrimac Park Sketching-Still Life composition & color values			X			X				30				
	Basic Art Form-Color composition Different Mediums			X			X							60	

TABLE I (Continued)

City	Agency and Art Program Title	†Funding Source					*Leadership			Participation by Age					
		F	S	L	P	PP	T-TA	P	LV	3-5	6-12	13-15	16-18	18	Over 18
Des Moines, Iowa	Public Parks Department Ceramics	X					X				(Not in progress yet)				
	Puppetry	X						X			11				
	Drawing & Painting	X					X				16			8	
	Hobby Crafts	X					X		X		21			23	
	Ceramics	X					X				28			51	
	Ceramics	X					X							5	
	Des Moines Art Center			X			X			125	133	125	125	1233	
Tallahassee, Florida	Florida Alliance for the Arts	X	X	X	X	X	X	X	X	(2½ Million dollars)					
	State-wide Art Programs	-	-	-	-	-	-	-	-	--	--	--	--	--	--

TABLE I (Continued)

City	Agency and Art Program Title	†Funding Source					*Leadership			Participation by Age					
		F	S	L	P	PP	T-TA	P	LV	3-5	6-12	13-15	16-18	18	Over 18
Tallahassee (Cont.)	85 Separate Course Titles	-	-	-	-	-	-	-	-	--	--	--	--	--	--
Washington, D.C.	Recreation Commission Outdoor Festival	X					X			750	550	500	1200	2000	
	Christmas Holiday Arts Festival	X					X			325	250				
	Craftmobile	X					X			300	525	385	350	250	
	Staff Workshops	X					X							360	

†Federal, State, Local, Private, Program Participants

*Teacher, Teacher Associate, Parent, Lay Volunteer

TABLE II

IN-SCHOOL ART PROGRAMS

City	Agency and Art Program Title	*Funding Source					**Leadership			Participation by Age					
		F	S	L	P	PP	T-TA	P	LV	3-5	6-12	13-15	16-18	18	Over 18
Des Moines, Iowa	Des Moines Public Schools--Career Ed Program														
	Fine Arts & Humanities	X					X					X			
	Douglass Learning Center	X		X			X					83			
	Greater Des Moines Ed Center	X		X			X					70			
	King Elementary School	X		X			X		X	K-6	394				
	Edmunds Elementary School			X			X			K-6	520				
Los Angeles, California	Administration Area F-38 Sch.	X	X	X			X	X	X	2-E		3-H			
										48,000 4-Jr. Students					

TABLE II (Continued)

City	Agency and Art Program Title	*Funding Source					**Leadership			Participation by Age					
		F	S	L	P	PP	T-TA	P	LV	3-5	6-12	13-15	16-18	18	Over 18
Pasadena, California	Lincoln Elementary School	X					X			36					
Rochester, New York	Art Action Center	X					X					10-12	(estimated by class size total not given)		

Successes	Problems
The materials call for an interdisciplinary approach involving arts, Language and Ind. Arts Teachers	Fine Arts and Humanities Materials new; not field tested yet.
Positive reinforcement provided for children who lack confidence in their artistic ability.	No Report
Students enjoy working in all areas because they can choose their area and work independently.	No Report

TABLE II (Continued)

Successes	Problems
Artist in Residence Program	No Report
Varied activities outside the general context of regular art experience, an art experience with art center staff	No Report
Elementary summer enrichment programs using directed methods; students were highly successful.	Too many non-achieving academic students placed in senior classes to achieve graduation credit requirements.
Improved inter-school relationships, and the support of the central supervision staff.	No Report
Has helped students improve in their creative thinking and expression in academic areas.	No Report

*Federal, State, Local, Private, Program Participants.

**Teacher, Teacher Associate, Parent, Lay Volunteer.

DESCRIPTION OF ART PROGRAMS BY CITIES OR AGENCIES

The following information is a description of each art program by city. It is intended to give the reader a brief description of each art program, based on literature made available from the art program survey.

Des Moines, Iowa

1. Public Parks Department: This agency has a wide range of art programs that provide art activities for people from age six to senior citizen ages. For young people art activities consist of drawing and sketching, painting, sculpture, filmmaking, ceramics, and the color carnival. The color carnival gives the opportunity for all ages to "do their own thing" with paper and paint.

One of the highlights for the art programs conducted by the department is the program for senior citizens. This program provides an opportunity for retirees and the elderly to become involved in the arts. Their experiences include quilling, sewing, crafts, jewelry making, and ceramics. These activities are held at different community centers and other public facilities around the city.

2. Career Education-Des Moines Public Schools: This program is committed to the development of art skills, the development of careers, and understanding different work areas in relation to the arts. Its purpose is to design art learning situations that are stimulating and challenging.

It also provides for the development of a creative aptitude. For example, in fine arts education, a basic course in art is provided to clarify the relevance of art to everyday life and to provide the kind of esthetic experience that lead to career decision-making.

At the seventh grade level this basic course offers a framework of experience whereby the student is given visual and tactile experience from which creative activity will result. It is here that students will discover the language of visual form. This course requires a fundamental approach to: (1) analytical study of basic elements, (2) structural analysis of the world of art and visual communication, and (3) compositional study of the qualities of rhythm, balance and harmony.

The career education program is for junior high students with the target age range being 13 through 15. Its main function is to provide a background for career orientation that will continue through high school, and finally out into the world of work. Specific courses are offered in art appreciation (art history) which involves itself with primitive, oriental, classical, middle age, renaissance, 18th, 19th, and 20th century art history. Other courses include painting and sculpture. Students are channeled toward such careers as fine artist, art librarian, art educator, art therapist, designer, art museum or gallery work, theatrical involvement, architecture, cartooning, publishing and

printing. Exploration and planning are underscored at the middle of school level, while the basic levels of job preparation receive emphasis at the high school level.

3. Douglass Learning Center: This program is committed to helping junior high school drop-outs achieve success outside the context of the general classroom. There is a wide variety of experiences ranging from the academic to art activities. The art program consists of both three and two-dimensional art, such as drawing, painting, sculpture and ceramics. The key activity seems to be drawing. It has provided positive reinforcement to students who felt that they had no artistic ability, particularly in drawing. Classes are held at the Y.M.C.A. building in downtown Des Moines.

4. Greater Des Moines Education Center: This art program now encompasses two geographical locations and offers a wide variety of activities which consist of sculpture, jewelry making, woodworking, furniture making and ceramics. Student grade levels are from ninth through twelfth. The key successes seem to be the fact that students can choose the area in which they want to work. In one building, there is an arts and crafts corner in which the students can sell their work if they so desire. The other program has initiated a sales room for art work.

5. King Elementary School: Besides the regular art teacher, King School has an artist-in-residence who is a

member of the Drake University Art Department, splitting his load between the two institutions. Many kinds of art activities are provided, some of which include ceramics, sculpture, and painting. Excellent usage is made of the school lobby with constant display of art works. A minimum of 25 students per week are in the program ranging from grades K through 6. During the absence of the artist-in-residence there is a graduate assistant, and up to ten undergraduate art majors in attendance. An extensive system of evaluation in regard to this new program is in progress. Various techniques of evaluation are being incorporated into the system including observation, testing, student, faculty and administrative reactions.

6. Edmunds Elementary School: The highlight of the art program in this school is the utilization of staff members from the Des Moines Art Center. One hour and ten minutes each week is set aside for grades 5 and 6, where different members of the art center staff come in and teach ceramics, macrame and batik. In addition, special tours and demonstrations have been given at the Art Center for children involved in these classes or programs.

The Art Center is paid by the Des Moines Public School System for these services. The total art program provides activities for children in grades K through 6, or a total of 520 children. In the opinion of people closely associated with the program, it has been quite successful.

The programs at King and Edmunds School are part of the efforts being made to integrate the Des Moines Public Schools. These two schools are thought of as magnet schools and with special programming being offered, middle and upper-middle class parents are electing to enroll their children into these schools. Since this programming is a recent innovation, there are no statistics available regarding possible success or failure.

7. Des Moines Art Center: Childrens' classes are divided into the following age groups: 3½ to 5, 6 to 8, 9 to 12, 13 to 15, and 16 to 18. Teenage students, ages 16 to 18, may also enroll for adult classes with parental approval. Materials and supplies are furnished in all childrens' and teenage classes, but not for those enrolling in adult classes.

In the spring each year letters are sent to all public and parochial schools in Des Moines and the surrounding area. The art instructor and/or principal at each school is asked to select students from their school to attend tuition-free scholarship classes for 32 weeks on the basis of interest, ability and financial need. For the past 20 years this expense was covered by the center, but because of rising costs, aid was sought and granted from the public schools for the 1974-75 school year.

During the summer, the center has conducted classes in three Des Moines parks for children in the surrounding neighborhoods. Instructors and supplies are furnished for

two afternoons per week for sessions three hours in length over a six week period. The cost of the program is covered in part by the Greater Des Moines Community Foundation, with the Des Moines Art Center paying the difference.

The Des Moines Parks and Recreation Department has provided areas to work within the parks and helps to select parks for the program in low to middle income areas. The list of courses for young people include pre-school mixed media, 3½ to 5; young people mixed media, 6 to 8; puppet classes, 6 to 12; and teenage classes include drawing, painting, printmaking, mixed media and three-dimensional, ages 16 to 18. Adult classes include courses in art appreciation, ceramics, batik, jewelry making, portraits and composition, life drawing, painting, and photography.

Los Angeles, California, via the California Arts Commission

The California Arts Commission is dedicated to helping meet specific needs such as arts for the blind or residents in outlying communities, suburban, neighborhood or inner-city communities. The Los Angeles area is one of the many cities and towns in California where funds are provided for various relevant art programs. The following information provides the amount of money given to culturally relevant programs in the visual arts in Los Angeles, as well as describing the function of each program.

1. Junior Arts Center, Municipal Arts Department, City of Los Angeles: The amount appropriated was $6,042.00.

The center coordinates a project entitled "Fifty Inches Off The Ground," in which children graphically express their impressions of neighborhood and environments.

2. Inner-City Cultural Center: The amount awarded was $5,000.00. Funds provide means for increasing requests for: (1) in-school art programs, and (2) use of the center by art groups in the Los Angeles area.

3. Studio Watts Workshop: The amount awarded was $10,000.00. Funds are used to coordinate presentation of community art works in the South-Central Los Angeles area.

4. Los Angeles County Museum of Art: The amount awarded was $3,571.00. The museum initiated a youth expression program for 1974 consisting of a festival of arts created and performed by high school students. Also included is a student's guide program enabling young people to become acquainted with the museum's collection.

Grants Awarded During 1973-74 Fiscal Year
State of California

Performing Arts	$ 476,533.00
Visual Arts	169,497.00
Art Council and Special Programs	170,107.00
Communication and Environmental Arts NEA Coordinated Dance	134,627.00
Residency Touring Program Grant	62,984.00
	$1,013,748.00

These totals are for the 1973-74 fiscal year. No report is given for 1974-75, but funds will be made available.

Chicago, Illinois

1. Dusable Museum of Afro-American Art and History: This agency is based on the purpose of creating awareness of Afro-American Art in the inner-city, and also making it part of the culture of the inner-city. This organization was founded by Margaret Burroughs. Mrs. Burroughs, along with her husband, spent a lifetime collecting and preserving the works of American and African artists. Located in Chicago in a facility recently made available by the city, the collection had formerly been housed in the Burrough residence. Thousands have visited the museum. It is locally funded although it was previously maintained by private donation and funds.

National Endowment for the Arts

The National Endowment for the Arts Agency provides funds to state art agencies to place professional artists in elementary and secondary schools. Grants totaling $3.3 million that place 2,000 artists in 7,500 schools across the country have been announced in the 1975-76 artist-in-schools program of the National Endowment for the Arts. Awards are made a year in advance to state art agencies and other participating groups to permit them to cooperate in the planning of programs well ahead of time. The advance grants also enable them to find new sources for the required matching funds.

All fifty states plus five special jurisdictions participate in the Artist-in-Schools Program, which grew from pilot projects in poetry and visual arts. The program will include in the 1975-76 school year not only poets, painters, printmakers, and sculptors, but also craftsmen, dancers, musicians, filmmakers, photographers, architects, environmentalists, and actors. Artists working in the program are professionals. They are assigned to either elementary or secondary schools and work for varying periods of time ranging from a few days to eight months of full time service.

PROGRAM COMPARISONS

In analyzing the described material it is necessary to compare each program by city and by in-school and out-of-school art programs. This analysis will be based on the cities returning data. These cities include Chicago, Illinois; Des Moines, Iowa; Tallahassee, Florida; Washington, D.C.; and Los Angeles, California. The art programs in Pasadena, California and Rochester, New York will also be included. The initial information for these programs was obtained from literature mentioned in Chapter Two.

First, in review of out-of-school art programs, the analysis includes recreational programs in Chicago, Des Moines, Tallahassee, and Washington, D.C. Basically these programs are structured the same in the sense that they provide a wide variety of activities for all ages. Also, they

are either state, locally, or Federally funded. The main difference between these programs is that each has a major interest or goal which distinguishes one from another. For example, the city art program in Chicago provides an experience in oil painting whereas the Dusable Museum of Afro-American Art and History provides an exposure of black artists work to the community.

In Des Moines the program highlights appear to be ceramics and the art program for senior citizens. Also, the Des Moines Art Center provides exposure to the arts for all age levels. The Art Center has a scholarship program in conjunction with the Des Moines Schools. This program gives scholarships to talented elementary and secondary students upon recommendations of art teachers in the public schools. Money also is allotted on a special needs basis which is more directly related to inner-city children.

The Florida Alliance for the Arts provides a wide variety of state and local art programs housing as many as eighty-five different course titles. The art program in Washington, D.C. has three attractions. They are the Christmas Holiday Art Festival, the Craftsmobile, and the Outdoor Art Festival. Out of the three, the outdoor art fair is the most successful in terms of serving a more heterogeneous group of people from the entire Washington metropolitan area. The city art programs in Los Angeles are different because they receive funds from the California

Art Commission for culturally relevant art programs. This helps to establish such art programs and facilities as the Junior Art Center, Inner-City Cultural Center, Studio Watts Workshop, and the Los Angeles County Museum of Art. All these organizations provide constructive art experiences for inner-city children.

In reviewing the public school art programs in Des Moines, Iowa; Los Angeles, California; Pasadena, California; and Rochester, New York we find some comparison and contrast. First, in comparing art programs in the Des Moines schools with Rochester, New York we find some similarities. The Art Action Center in New York compares favorably with the Douglass Learning Center, and the Greater Des Moines Education Center, in the sense that it provides art activities for school drop-outs or potential school drop-outs. The Greater Des Moines Learning Center and the Rochester Art Action Center also deals with experiences in three-dimensional art only.

The contrast appears to be the different art programs in Des Moines, Pasadena, and Los Angeles. In Des Moines the Career Education Program in the public schools provides a positive base for future careers. King Elementary School has the artist-in-residence program which provides a unique art experience for children because of direct relationships of (a) regular art programming, (b) an artist-in-residence, and (c) regular involvement with the artist-in-residence and the

elementary teachers by a university graduate and undergraduate teacher training program. Edmunds Elementary School art program is worth mentioning because it has been established in conjunction with the Des Moines Art Center in providing more exposure of the arts to elementary students. Pasadena, California, has a very good art program in the Lincoln Elementary School Art Center which is explained in Chapter Two of this paper and focuses upon improving the self-image of all students, particularly those with extreme needs. Through creative art experiences, students achieve a feeling of personal accomplishment. Los Angeles, California, Area F-38 School provides an opportunity for some 48,000 students from elementary to secondary levels to get involved in special programs in the arts. The National Endowment for the Arts place professional artists in secondary and elementary schools which is a constructive tool in providing more of an exposure of the arts to children.

In this chapter art programs in Des Moines, Iowa, and some major cities across the country have been described and analyzed. The analysis of these art programs provides a basis for evaluating future programs and indirectly provides guidelines to help formulate future directions in art education.

Chapter 4

FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

FINDINGS AND CONCLUSIONS

The findings and conclusions of this study are based on response to two questions.

1. How do art programs in the Des Moines area compare with art programs that exist in some major cities across the U.S.?
2. Based upon research and recent literature, do art programs in the Des Moines area and across the country meet the needs of inner-city children?

These answers were obtained from a questionnaire sent to various art agencies. The questionnaire was organized as an information gathering device in relation to the questions. It was organized in such a way as to gather information about: funding source, leadership and participation by age, and problems and successes for each program. This information was then separated by city and by in-school and out-of-school programs with a table illustrated in Chapter Three. In reviewing the responses, this writer concludes that art programs in Des Moines compare favorably with inner-city programs in some major cities. This is in terms of similarity and the variety of programs being offered. For example, the artist-in-residence program is one that is offered in

Des Moines and across the country.

Some unique programs such as the Art Action Center in Rochester, New York, compare favorably with programs in Des Moines such as the Douglass Learning Center, and the Greater Des Moines Education Center. All of these programs are based on the purpose of providing positive reinforcement for children who drop out of a regular school setting. All of the programs researched appear to be dedicated to providing a diversified number of art activities in school and out of school to support the needs of children and adults.

Some other similarities between the Art Action Center (Rochester, New York) and the Greater Des Moines Education Center are that the students can choose the area in which they want to work. Each child also is encouraged to work as an artist does, independently. Some of the differences are that the Art Action Center in Rochester operates as a special art program outside the context of a regular classroom setting. The Douglass Learning Center operates as part of the educational framwork within a regular classroom setting. The Douglass Center is equipped to handle both two and three dimensional art. The Greater Des Moines Education Center and the Douglass Learning Center are both Federally and locally funded. The Rochester program is Federally funded only. The students in the Douglass program are given instruction and direction; independent or open-ended work time is not apparent.

Even though art programs in Des Moines and other major cities seem to compare favorably, most of them have a distinct weakness in meeting the needs of inner-city children.

Where you live has much to do with who and what you are. Just being part of an Afro-American community has helped to modify the way the world is perceived. Africa is an influence, Afro-America, or the various Black American sub-cultures, is an influence, and the western world is an influence. Taken together these three elements make up something that produces a unique kind of artistic expression. One can call it Black art or whatever you like, but the artistic, cultural and esthetic attitudes and values that reflect these peoples life style are distinctly different from those of white Neo-Europeans.[1]

When art curriculum is planned for the inner-city schools, consideration must be given to the fact that the people of these areas are different and have different needs. The programs are built on providing a variety of different art experiences for children. Some of these programs are very constructive, and are designed to help students improve their self-image, or help school age drop-outs.

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[1]Don Bushnell, "Black Art for Black Youth," Education in America A Monthly Supplement, Sponsored by the Charles F. Kettering Foundation Correspondence Education Editor, Saturday Review, 380 Madison Ave., New York, N.Y., 10017, p. 47.

These programs, as constructive as they may be, could be thought of as only a start in helping inner-city children realize self-identification and awareness of their culture. Inclusion of more directions patterned after the Dusable Museum of Art in Chicago would be in order.

During the sixties Black people were told that Black is beautiful, and Black people have been trying to up-grade this concept constantly. Black awareness came out of the 1960's and has determined, to some extent, how art programs should be shaped in the inner-cities. Most Black people want Black awareness taught both in the schools and the community-based programs in the inner-cities.

Many community art programs in the inner-cities, particularly Des Moines, have middle to upper-middle class white people organizing art programs and teaching Black children. Ideally, there is nothing wrong with this, except these people are sometimes not sensitive to Black childrens' needs because of white western influence. The range of individual teacher effectiveness is noticeable also. Therefore, the children of these areas are still not getting what they need in relation to learning and experiencing the art of their culture.

Based on the literature available there are only five art programs in four different cities that are dedicated to the needs of Black children and adults. They are the Dusable Museum of Art in Chicago; Harlem School for the Arts,

New York City; Studio Watts, Los Angeles; the New Thing Arts Architecture Center in Washington, D.C.; and the Inner City Cultural Center, Los Angeles. These programs are dedicated to providing a central point around which Afro-American people can focus. The purpose of these organizations is to deal with the circumstances of Black people in the world, to make Blacks more aware of their responsibilities, not only to their personal development, but to the development of the Black community as well. They are also dedicated to making Black people aware of their presence in the world and more aware of their historical origins and the vitality of their own culture.

Some of these organizations include in their curriculum such things as photography, film-making, Afro-American design, Afro-American sculpture, Karate, Black history, and a workshop on practical life experiences. In addition, the New Art Thing in Washington, D.C., divides their programs into four areas. One is the childrens' program, for children thirteen and under; another called the learning center, is for those fourteen and up. There is an at-large program and an Economic Development Program which devises new sources of income for the Black community. The at-large program is the highlight of the four because it brings professional resource people into the center. For example, the art and dance curriculum is provided by professional

African teachers.[1]

In this chapter we have compared and analyzed weaknesses and strengths of some major art programs within the inner-cities. While the strengths of these programs warrant some merit, the weaknesses, based upon a lack of change, present a cause for major concern. The following pages contain this writers recommendations for changes that could strengthen art programs in the inner-cities. These recommendations can also go a long way in providing a more positive link between in-school and out-of-school art programs.

RECOMMENDATIONS

It is recommended that people concerned with organizing and planning art programs in the inner-cities, first assess the real needs of inner-city children.

Arts personnel should readjust their thinking to providing for the needs of inner-city children in organizing programs. Also, they should recognize that there are capable people in the inner-city that could help in planning and organizing art programs. They must realize that there are capable Black teachers in the inner-cities that could offer constructive planning on how art programs should be run, and thus they should become part of the planning and staff.

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[1]Bushnell, p. 46.

In dealing with Des Moines, it is recommended that a Black Arts and Culture Center be established. It would be the first of its kind in Des Moines, and it would provide a means in establishing real positive self-identification for inner-city children. This center could be committed to the same principles and philosophies of the Dusable Museum of Art, Harlem School for the Arts, Studio Watts, and the New Art Thing. A center such as this could also be a prime vehicle in bringing a better understanding and relationships between the public schools in the inner-city and the community. The inner-city schools could benefit by organizing constructive art curricula that would correlate with activities in the center or vice-versa.

It would be beneficial to all art programs in the inner-city schools to organize a type of program emphasized by Silverman in his coordinated arts study. This study was developed on the premise that pupils whose out-of-school experiences differ widely from those of middle-class children should be provided with in-school experiences that acknowledge and reflect these differences. Merely offering a slowed-down version of what is available in the white middle-class, suburban school was seen as totally inadequate. For example, relying upon verbal and abstract approaches to teaching and exposing pupils to art forms associated with only western civilization would not be relevant to learners who have very limited English vocabularies and a non-western heritage.

Teachers selected for the study went through a six week orientation program to study the disadvantaged learner and to structure an art curriculum designed specifically to meet his needs. A control group was taught by teachers not participating in the six-week orientation. The experimental group was taught by teachers that participated in the orientation. Some of the results that came from the study was that pupils studying with a teacher who had attended the six week seminar, made greater improvement than their control group counterparts. This dealt with a spatial-orientation aptitude test, in positive attitudes toward parents as measured by the attitude scales, and in performance on an art vocabulary test. It also was found that teachers who had taken the most units of art and had the most years of experience in teaching the disadvantaged were able to bring about the greatest improvement in the ability of students to draw.

The conclusions that were drawn from this study were that teaching for more specific changes is essential. The information about the disadvantaged and the structure of art, the availability of relevant text and illustrations, and utilizing an in-depth-approach to teaching are important variables. The most salient insight of the study provided that it is the art teacher who is the key to bringing about behavioral changes in disadvantaged learners and not art, per se. Thus, investing in the art teacher--enabling him to

acquire the information and tools to do the job and providing the time needed to pull his ideas together in a systematic manner--should result in a valuable contribution of art education to the formal education of children and youth from the culture of poverty.[1]

Another alternative would be for the Des Moines public schools to adopt a program like the Art Action Center in Rochester, New York. This program is essentially designed to aid culturally different students, who are having difficulties in their academic skills. It has a certain inherited characteristic that could provide an expansion of cultural awareness for minorities. The characteristic of this program is the fact that it is mainly involved with culturally different students. This basically defines a minority population, which presents a course to follow for encouraging cultural awareness. With a well-organized staff, cultural awareness for minorities could be implemented by expanding on what they presently have, and by including more culturally relevant activities. The program could also help to curb the drop-out rate in the Des Moines Public Schools by helping children develop a more positive attitude toward school.

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[1]Ronald H. Silverman, Art Education for the Disadvantaged Seventh-Graders, An Experimental Approach, Programs of Promise Art in the Schools (New York: Harcourt, Brace, Jovanovich, Inc., 1972), pp. 57-58.

Other factors are that the organization of the center itself, encourages students to pound out their frustrations, and work independently in a unique setting where the main emphasis is on three-dimensional art, this might be just the thing culturally different students need. This program is also relatively inexpensive to operate. According to a Title I Report, the Rochester program cost less than 3 percent of the total allocations of Federal funds.

LIMITATIONS OF THE STUDY

The weak point of this study was the lack of additional data. Some of the agencies that were unable to send information were large agencies in major cities with a high concentration of inner-city art programs. If this information had been made available it would have provided a broader viewpoint of inner-city art programs.

IMPLICATION FOR FURTHER RESEARCH

There is a need for further research in the field of art education concerning what is needed in inner-city public school art programs. Studies considering the following areas are recommended for further research:

1. Art programming and curriculum development in relation to the inner-city schools.
2. Assessment of the needs of inner-city children in regards to the arts.

3. An analysis of community art programs in the inner-cities with particular emphasis upon differences of programming and multi-level evaluation techniques in regard to measuring effectiveness.
4. Continuing re-definition of the culturally advantaged and culturally disadvantaged.
5. Definition of Black awareness and the arts.

In this paper, programs and problems in relation to inner-city have been considered. A review of literature points to the increasing importance of the arts toward improving the quality of life throughout all segments of society. A specific programming change for inner city schools (urgently needed in most cases), may, in turn, point toward the need throughout society and in all schools for change in programming. Individualizing instruction and creating educational options within the inner-city is merely part of the continuing effort in art education to provide variable educational directions for every member of society. Art education must continue to strive for educational structures, and strategies, that are meaningful. If these ideas are successfully implemented there will be no need for specific programming for minorities.

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APPENDIX A

LETTER AND QUESTIONNAIRE

Dear Director:

I am an art teacher in the Des Moines School System, acting as curriculum sub-committee chairman for the art department.

I am writing to you and various other agencies, seeking information concerning inner-city art curriculii and art programs. The reason for seeking such information is to learn about art programming offered in certain large cities. This information will be used to help our committee in our efforts to improve art programming in Des Moines.

I would appreciate your response to the enclosed items as well as any additional information that you feel might be helpful.

Most respectfully,

Floyd L. Shepherd
Sub-Committee Chairman

I. In Column A on the attached sheet, please list, by title, the art programs which you operate, coordinate, or supervise in the inner-city areas which you serve.

II. In Column B indicate for each program listed, the source of funds for its operation using the following code: (Use more than one if appropriate.)

1. Federal Agency
2. State Agency
3. Local Agency
4. Private Agency
5. Program Participants

III. In Column C, please indicate the nature of the leadership for each program using the following code: (Use more than one if appropriate.)

1. Teacher or teacher associate
2. Parent
3. Lay volunteer

IV. In Column D, please indicate the number of participants by age in each program.

1. Pre-school, 3-5
2. Elementary School, 6-12
3. Junior High, 13-15
4. Senior High, 16-18
5. Adults, 18 and over

1. Art Program Survey

A. Art Program Title	B. Funding Source	C. Leadership	D. Participation (by age)				
			3-5	6-12	13-15	16-18	18 over

2. Please describe any notable success and indicate the programs in which they occurred.

3. Please describe any major problems and indicate the programs in which they occurred.

Please enclose with this questionnaire any literature you have on hand concerning your art program.

APPENDIX B

FOLLOW-UP LETTER

March 6, 1975

Dear Director:

I am writing at this time in regard to a letter that was mailed to you on January 10, 1975 concerning an art program survey.

At this time I am following up by requesting information once again and I am including another questionnaire and stamped, self-addressed envelope.

The information you might provide will be essential in helping my committee to improve art programming in Des Moines, as well as in other communities.

Thank you for your help.

Sincerely,

Floyd L. Shepherd
Sub-Committee Chairman
Garton Elementary School
E. 24th & Hull
Des Moines, Iowa 50317

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Enc.

APPENDIX C

NATIONAL ENDOWMENT FOR THE ARTS LIST OF FUNDS

NATIONAL ENDOWMENT FOR THE ARTS FUNDS
(1975-76)

CRAFTS

Alaska State Council on the Arts	$ 14,900
Arizona Commission on the Arts	$ 6,100
Office of Arkansas State Arts and Humanities	$ 6,100
California Arts Commission	$ 6,100
Delaware State Arts Council	$ 6,100
Fine Arts Council of Florida	$ 6,100
Georgia Council for the Arts	$ 2,200
Hawaii State Foundation on Culture and the Arts	$ 6,100
Idaho State Commission on Arts and Humanities	$ 6,100
Illinois Arts Council	$ 6,100
Indiana Arts Commission	$ 6,100
Iowa State Arts Council	$ 6,100
Kentucky Arts Commission	$ 6,100
Louisiana Council for Music and Performing Arts, Inc.	$ 24,400
Maine State Commission on the Arts and the Humanities	$ 6,100
Maryland Arts Council	$ 6,100
Michigan Council for the Arts	$ 12,200
Mississippi Arts Commission	$ 6,100
Nebraska Arts Council	$ 12,200
New Hampshire Commission on the Arts	$ 6,100
New Jersey State Council on the Arts	$ 6,100
New York Foundation for the Arts, Inc.	$ 12,200

North Carolina Arts Council	$ 6,100
Ohio Arts Council	$ 6,100
Oklahoma Arts and Humanities Council	$ 6,100
Oregon Arts Commission	$ 18,100
Commonwealth of Pennsylvania Council on the Arts	$ 12,200
South Carolina Arts Commission	$ 6,100
South Dakota State Fine Arts Council	$ 6,100
Tennessee Arts Commission	$ 12,200
Texas Commission on the Arts and Humanities	$ 12,200
Institute of Puerto Rican Culture	$ 15,000

VISUAL ARTS

Alabama State Council on the Arts and Humanities	$ 36,000
Alaska State Council on the Arts	$ 14,250
Arizona Commission on the Arts and Humanities	$ 12,200
Office of Arkansas State Arts and Humanities	$ 12,200
California Arts Commission	$ 12,200
Colorado Council on the Arts and Humanities	$ 12,200
Connecticut Commission on the Arts	$ 12,200
Delaware State Arts Council	$ 12,200
Fine Arts Council of Florida	$ 12,200
Georgia Council of the Arts	$ 12,200
Hawaii State Foundation of Culture and the Arts	$ 12,200
Idaho State Commission on Arts and Humanities	$ 12,200
Illinois Arts Council	$ 6,100

Iowa State Arts Council	$ 12,200
Kansas Cultural Arts Commission	$ 23,100
Kentucky Arts Council	$ 12,200
Louisiana Council for Music and Performing Arts, Inc.	$ 6,100
Maryland Arts Council	$ 6,100
Massachussetts Arts and Humanities Foundation, Inc.	$ 12,200
Michigan Council for the Arts	$ 12,200
Minnesota State Arts Council	$ 12,200
Mississippi Arts Council	$ 12,200
Missouri State Council on the Arts	$ 12,200
Montana Arts Council	$ 12,200
Nebraska Arts Council	$ 12,200
Nevada State Council on the Arts	$ 12,200
New Hampshire Commission on the Arts	$ 12,200
New Jersey State Council on the Arts	$ 12,200
New Mexico Arts Commission	$ 18,300
New York Foundation for the Arts, Inc.	$ 12,200
North Carolina Arts Council	$ 12,200
North Dakota Council on the Arts	$ 12,200
Ohio Arts Council	$ 12,200
Oklahoma Arts and Humanities Council	$ 18,100
Oregon Arts Commission	$ 36,600
Commonwealth of Pennsylvania Council on the Arts	$ 12,200
South Carolina Arts Commission	$ 12,200
South Dakota State Fine Arts Council	$ 12,200